

worked have been the same as those which Zola adopted. Wearer to Zola in some respects was the late Mr. George Gissing, who *in* others suggested Maupassant. The late Mr. Frank I. Norris, the American novelist, was manifestly influenced by Zola's later works; and it seems at least likely that various books by Mr. Hall Caine and Miss Marie Corelli would never have been written if Zola had not raised certain problems in such volumes as "Lourdes" and "Borne." Of Mr. Thomas Hardy it may be said perhaps, as of Mr. George Moore, that he has at least occasionally worked on lines running parallel to those on which Zola worked for years. It would be possible also to enumerate a large number of instances in which Zola's liberating influence has clearly appeared, even when his actual methods have not been followed. One may claim for him that he contributed largely and powerfully to free the modern novel from many shackles, with a result which is conspicuous on all sides. That nothing but Naturalism should remain in fiction as the result of his theories and efforts, was of course out of the question. Zola himself admitted that he had been a mere sectarian when in a dogmatic moment he had once suggested it. But certainly he helped to sweep away many conventionalities, and encourage an accurate presentment of life. Fiction, or at least

that branch of it which claims to portray real
life, is no
longer the same as it was before he arose,
and it seems
hardly likely that it will ever revert to its
former state.

With respect to the actual survival of his
books as cur-
rent literature, that, we think, will depend
almost as much
on circumstances as on their merits. They are
not light
reading. He himself was well aware of it, and,
as we know,